

**SECOND
EXCITING
SEASON
1972/73**



**NEW MUSIC
CONCERTS**

NEW MUSIC CONCERTS PROGRAMME

Saturday, March 24, 1973

Edward Johnson Building

Guest Composer Arne Nordheim of Norway

*SOLIPSISM WHILE DYING (1972-73)

Gustav Ciamaga — Canada

soprano, flute, piano

electronic tape

LISTEN (1971)

Arne Nordheim — Norway

piano solo

*TIMAI (A Cosmic March For 10 Instruments) (1973)

Alan Heard — Canada

2 flutes / piccolos, 2 trumpets, violin

cello, double bass, percussion

piano

INTERMISSION

DINOSAURUS (1970)

Arne Nordheim — Norway

accordion and tape

COLORAZIONE (1968)

Arne Nordheim — Norway

Hammond organ, percussion and
electronics

*World premières, commissioned by NEW MUSIC CONCERTS
with the assistance of the CANADA COUNCIL.

This evening's concert is being recorded by the Canadian
Broadcasting Corporation and will be heard on the FM
radio series "Music of Today" (the station in Toronto is
CBL-FM 94.1 mHz).

ARTISTS

SOLIPSISM WHILE DYING (Ciamaga)

The Lyric Arts Trio -

Soprano Mary Morrison

Flute Robert Aitken

Piano Marion Ross

LISTEN (Nordheim)

Piano John Hawkins

TIMAI (Heard)

Flute/Piccolo Robert Aitken

Flute/Piccolo Nicholas Fiore

Trumpet Fred Mills

Trumpet Ronald Romm

Violin Victor Martin

Cello Vladimir Orlov

Double bass Thomas Monohan

Piano John Hawkins

Percussion John Wyre

Robin Engelman

DINOSAURUS (Nordheim)

Accordion Joseph Macerollo

COLORAZIONE (Nordheim)

Organ John Hawkins

Percussion John Wyre

Robin Engelman

Electronics

Dave McKenzie

Organ courtesy of Hammond International Canada Ltd.

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John A. Wright — secretary

John Beckwith

C. Laughton Bird

John Hawkins

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SOLIPSISM WHILE DYING (1972-73) –

Gustav Ciamaga

A familiar figure to musicians and students at the Faculty of Music of the University of Toronto, Gustav Ciamaga is Chairman of the Department of Musical Theory and Composition, and Director of the Electronic Music Studio there. Born in London, Ontario, in 1930, Ciamaga received his musical education at the University of Toronto, then at Brandeis University where he received his Master's degree in composition in 1958. While working toward his doctorate at Brandeis, he was appointed Music Librarian and Director of the Studio for Electronic and Experimental Music. He returned to Canada in 1963.

SOLIPSISM WHILE DYING is from Margaret Atwood's set of poems: *The Journals of Susanna Moodie* (Oxford University Press, Copyright 1970). Susanna Moodie (1805-85) was born in England and at the age of 27 came to settle in Upper Canada. She wrote several books about her pioneering life and these accounts serve as the basis for Atwood's *Journals*. The Solipsism is from Atwood's *Journal III* where Susanna passes through old age, death and beyond.

The setting of this poem was inspired by Atwood's statement: "I dreamt I was watching an opera I had written about Susanna Moodie. I was alone in the theatre; on the empty white stage, a single figure was singing." The setting of Solipsism could be thought of as a short section from a cantata or opera. It evokes in a very general way the spirit of the early Baroque monody: the solo voice in recitative, keyboard accompaniment, the instrumental interludes.

The composition, commissioned by NEW MUSIC CONCERTS, with the assistance of the CANADA COUNCIL, is written for and dedicated to the Lyric Arts Trio.

ARNE NORDHEIM

Arne Nordheim was born in Larvik, Norway in 1931 and at the age of seventeen entered the Conservatory of Music in Oslo. His teachers there were Karl Andersen, Bjarne Brustad and Conrad Baden, and he occasionally worked with the Danish composer, Vagn Holmboe.

Nordheim first came to public notice with his *String Quartet No. 1* (1956) which, along with other early works, shows a clear stamp of individuality. His *Canzona per Orchestra* (1960) earned him the Bergen Festival Prize in 1960, and was later performed at the 1963 ISCM Festival thus bringing his name to the attention of the international music world.

From the beginning, Nordheim has been unwilling to be bound by any tradition. Accordingly he has experimented with all new techniques and eventually was led to the field of electronic music. However, the technical apparatus never becomes more than another means of expression to this composer: "I look upon the technical implements with the enthusiasm of a romantic," he states. Throughout the sixties, Nordheim has produced a series of varied and fascinating works, compositions combining instrumental and vocal sounds with electronic or concrete material, for large or small ensembles, and works for the theatre. All reveal his exquisite and individual sense of colour and concern with sound combinations.

LISTEN (1971) – Arne Nordheim

“Travelling through English-speaking countries, I always meet people who ask me to listen. ‘Now, listen,’ they invariably say, ‘Listen to me,’ as they call for my attention, warn me, or implore me. I want to say ‘listen’ as it is seldom said—in a musical connotation. Listen to the sound of the piano. Our environment is full of living-room pianos of great value, beautiful to look at but never really intended to be listened to.

In *Listen* I am trying to create a situation within the limitations of the piano, making some aspects of sound from this black box truly audible. What I want to explore is the situation of people listening and in the process of listening having also the possibilities of choice. That is why the work is full of repeated passages: so many choices are available to the listener—enough choices of listening for everybody.”

Arne Nordheim

The piece utilizes the differences in the lengths of strings and uses the extreme registers of the piano—very high and very low or right in the middle. The duration of the string vibrations creates a collision of echoes as the vibrations die away. Then the pianist stops playing this process of tonal blend, and disintegration continues within the piano itself, creating the moment of ‘listen’.

LISTEN was commissioned by the Norwegian Broadcasting Corporation and is dedicated to Elisabeth Klein.

TIMAI (A Cosmic March for 10 Instruments) (1973)
— Alan Heard

Born in 1942 in Halifax, Alan Heard was brought up in Montreal where he received his early musical training. In 1958 he entered the Faculty of Music at McGill University where he studied composition under Istvan Anhalt. Further studies were pursued with Roger Sessions and Earl Kim at Princeton University, which granted him the Degree of Master of Fine Arts in 1964. He later studied with Boris Blacher at the Hochschule für Musik in Berlin. Alan Heard is presently on the staff of Kirkland College in Clinton, New York.

TIMAI, according to the composer, is a "work devoted to an exploration of a myriad inner prolations of the cosmic triplet—an analogue in music to the assumed mystical qualities of the Number Three, which in Christian countries are embodied in the Holy Trinity. The quotations from *Songs of the Death of Children* by Mahler serve both as a foil to the inwardly spiralling triplet manipulations, and as a means of reconciling the philosophical concepts which spawn these manipulations with the realities of technique. The Death of Children is the death of us all; in the Wayfarer we are reborn."

TIMAI was commissioned by NEW MUSIC CONCERTS with the assistance of the CANADA COUNCIL.

DINOSAURUS (1970) — Arne Nordheim

DINOSAURUS, for accordion and tape, was composed for the internationally-known accordion virtuoso, Mogens Ellegard. Our soloist in this first Canadian performance, Joseph Macerollo, describes the work as a “study of space, time and colour” and containing a “beautiful relationship between the sounds of the solo instrument and the sounds on tape. Written for a free bass accordion, that is an instrument having no fixed chords on the left hand, but only single pitches,” explains Mr. Macerollo, “I find the work not difficult technically but hard to control musically. The problems lie in the synchronization of the instrument with the tape.”

“Although the technique used in DINOSAURUS is quite different from traditional accordion methods, Nordheim does not exploit all its possibilities or effects but they seem to grow out of the work in an organic manner. Some effects he has used are percussive, produced by knocking on the bellows, mixing the air button with clicking of switches, or pushing in keys without tone.

Certain passages seem improvised, but all the sounds are precisely notated.”

COLORAZIONE (1968) — Arne Nordheim

Scored for Hammond organ, percussion, filters and ring-modulators, the live sounds from the instruments in COLORAZIONE are recorded on tape and transformed in different ways before being ‘let loose’ on the musicians again fifteen seconds later, at a moment when they are doing quite different things.

Nordheim writes: “The *exact* intention in COLORAZIONE is that the musicians’ actions in the present meet, after some delay, the ring-modulated and filtered sounds from their instruments. This situation develops some fascinating possibilities for a play on time, colour and space:

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|--------|---|
| TIME | because of the meeting between present playing and the musical action fifteen seconds ago |
| COLOUR | because of the altering—the colouring and deformation of the delayed sounds, and |
| SPACE | because of the wide scattering of the sound that arises from both the playing in the present and the coloured results from the instruments’ ring-modulated and filtered life that will be distributed in the hall.” |

Tuesday, May 22, 8:30 p.m. New Music Concerts will
present New Phonic Arts Ensemble with Vinko Globokar.
The programme is as follows:

Zyklus (1966)

Stockhausen (Germany)

Rendez-vous for four players (1971)

Alsina (Argentina)

Der Atem Für Einen Bläser (1970)

Kagel (Argentina)

Drama (1971)

Globokar (Yugoslavia)

(Tickets may be purchased from the New Music Concerts
Box Office, by calling 481-3371, Mondays to Fridays,
9:00 to 5:00 p.m.)

